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CARNEGIE

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VOLUME VIII PITTSBURGH, PA., NOVEMBER 1934 NUMBER 6



HANS HOLBEIN, THE YOUNGER
ENGRAVED BY FRANCESCO BARTOLOZZI
AFTER HANS HOLBEIN, THE YOUNGER

(See Page 163)

THE CARNEGIE MAGAZINE

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VOLUME VIII NUMBER 6 NOVEMBER 1934

Ceremony

Was but devised at first
To set a gloss on faint deeds, hollow welcomes,
Recanting goodness, sorry ere 'tis shown;
But where there is true friendship, there needs
none.

—TIMON OF ATHENS

—D—

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—D—

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The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them.

—ANDREW CARNEGIE

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BON JOUR, SIGNOR PIRANDELLO!

We extend our cordial greeting to Luigi Pirandello for winning the Nobel Prize in literature. Pirandello works in a world of fancy whose reality he denies. His whimsical title of a play, "Six Characters in Search of an Author," shows the trend of his mind. It is a refreshing thing to note an award for pure intellectual achievement at a moment when all Europe is darkened by the clouds of war. Pirandello's philosophy is that materialism should have no place to live, and that if we can think materialism out of existence it will not live. Such thinking, if earnestly done, might cure the world of war. But we imagine that this distinguished and delightful author's system of destroying all matter by a mere act of the will must have undergone a sudden and not unpleasant negation when he was so unexpectedly presented with the \$45,000 which constitutes Alfred Nobel's prize.

NO CHURCH AND STATE IN AMERICA

DEAR CARNEGIE:

In the Founder's Day address printed in the October CARNEGIE MAGAZINE, President Washington is quoted as saying that "the Government of the United States is not in any sense founded on the Christian religion." Will you please give me a reference to the source of this statement.

—C. GOODMAN HEMINGWAY

In negotiating a treaty between the United States and Tripoli in 1796, President Washington incorporated this declaration in the following words:

"As the Government of the United States of America is not in any sense founded on the Christian Religion; as it has in itself no character of enmity against the laws, religion, or tranquillity of Musselmen; and as the said States never have entered into any war or act of hostility against any Mehomitan nation, it is declared by the parties that no pretext arising from religious opinions shall ever produce an interruption of the harmony existing between the two countries."

SOURCE OF ENJOYMENT

DEAR CARNEGIE:

. . . . The regular visits of the Magazine are a source of enjoyment to me, and I would feel a void if it were discontinued.

—SIDNEY K. EASTWOOD

There must be an aroused public conscience against the utter horror and frightfulness of war. The peoples of the world must enjoy a peaceful mind.

—FRANK B. KELLOGG

Education is what is left when we have forgotten what we have learned.

—RICHARD SANDLER

HOLBEIN DRAWINGS ENGRAVED BY BARTOLOZZI

BY EDWARD DUFF BALKEN

Acting Assistant Director of Fine Arts, Carnegie Institute

A DRAWING by the hand of a consummate artist has power to invoke a host of memories which many words may fail to compass. As has been said so often with reference to art, the distinguishing difference between the man of genius and the man of talent is his ability to grasp the spirit, the essence of whatever he has deliberately placed before his eyes. The talented man contents himself with true draftsmanship; he records with accurate stroke the external of his subject. The genius pierces through the external and reproduces the subtleties which hide behind the eternal mask. In such measure Hans Holbein the Younger was a genius; and although a realist in one sense of the word, all of his portraits

record not only external form but also the innate character of his subjects. As one of the purest and most finished draftsmen of any age, he has given us in a few lines that which is not ordinarily to be caught by the stroke of pencil or brush.

Hans Holbein the Younger was born in 1497 at Augsburg. There he was educated by his gifted father, Holbein the Elder, for the profession in which he afterwards so wonderfully excelled. Among Holbein's illustrious contemporaries was his friend Desiderius Erasmus, a critic in the fine arts as well as in literature. This scholar patronized the painter at an early age, and later recommended him to Sir Thomas More, by whom he was intro-



SIR THOMAS MORE



FISHER, BISHOP OF ROCHESTER



SIR THOMAS WYAT

duced at the court of Henry VIII, and under whose protection he practiced his art in England until his death, in 1543, at the age of forty-six.

Like the best masters of the Renaissance, Holbein was capable of dominating every branch of art with which he came in contact. He painted façades. He made designs for the glassworkers and the goldsmiths, and at the English court he designed everything which the king or the queens could desire of a court painter, from the buttons for a fancy dress to the frescoes for the palace at Whitehall.

An invaluable treasure of the works of this master while in England is preserved among the royal collections of Windsor. According to Horace Walpole, soon after the accession of King George II, Queen Caroline found in a bureau at Kensington, where they had lain for more than a century, a notable collection of Holbein's original drawings, among them portraits of some of the chief personages of the court of Henry VIII. How they came there is unknown. After Holbein's death the drawings had been sold into France,

whence they were brought and presented to Charles I by M. de Liancourt, the French ambassador. Charles gave them to the Earl of Pembroke in exchange for the painting "St. Joseph" by Raphael. Lord Pembroke, in turn, gave them to the Earl of Arundel, and at the disposal of the Arundel Collection they were bought for the King, James II. Today, after an adventurous history of many years, these precious drawings repose in the library at Windsor Castle.

In this collection of portrait sketches,



QUEEN ANNE BOLEYN

known as the Windsor Holbeins—which ranks almost as high as the Raphael cartoons, also among the art treasures of England—are eighty-nine drawings in red chalk, a few of which are duplicates. The drawings are exceedingly fine and show a strength and vivacity equal to Holbein's most powerful portraits.

In the eighteenth century, at the suggestion of Dalton, keeper of the king's drawings, an attempt was made to have

the sketches engraved, but the work was so poorly done that the attempt was given up in 1774, after a few experimental plates had been made. Twenty years later Horace Walpole revived the idea, and under the supervision of John Chamberlaine, then keeper of drawings, they were engraved in stipple* by Francesco Bartolozzi, and issued between 1796 and 1800 to a limited number of subscribers.

Bartolozzi, like Holbein, had come to live and work in London under royal patronage. To him belongs the credit of introducing the art of stipple engraving into England, where it flourished as in no other country, as distinctively an art of the eighteenth century. Thus it came about that more than two hundred years after Holbein's death, an Italian, whose name is inseparably associated with the English school of engraving, was chosen to interpret the drawings made by the German master. The result contributed in no small measure to enhance Bartolozzi's already established reputation.



QUEEN JANE SEYMOUR

Comparison of the original drawings with the engravings done by Bartolozzi is of interest. Although the engraver departs in some measure from Holbein in that he completes certain details which Holbein merely suggests, his reproductions are a delightful and valuable record of the work of a truly great draftsman. To quote the words of Augusto Calabi in his monograph on Francesco Bartolozzi: "The extremely delicate blending of shades by the use of dots gives light and transparency to the fleshy parts; the deepening of the stipple in the eyes, the necessary lightness of outlines, are among the technical elements constituting the perfection of



WARHAM, ARCHBISHOP OF CANTERBURY

*The term "stipple" as applied to the art of engraving on copper is the rendering of tone by a conglomeration of dots and short strokes made with a stipple engraver or with the dry point. Line is frequently mixed with the dotted work.

these reproductions, which undertaken as simple facsimiles—even the paper was stained with soft color—are really of masterly execution and high artistic value." Although censured by Robert Dibdin and one or two others of Bartolozzi's contemporaries as having been Italianized by the engraver, they deserve the high appreciation accorded them.

For eight years Bartolozzi worked to complete the series of eighty engravings to which were added, before publication, the three portraits engraved by Conrad Metz—Lady Eliot, John Pains, Philip Melancthon—and the portrait of John Reskimer engraved by Charles Knight. All the engravings were printed in color direct from the copper-

plates, except the two portraits of the children of Charles Brandon, Duke of Suffolk, which being miniatures were colored by hand to render more closely the originals. The heads of Sir Thomas More, Bishop Fisher, Archbishop Warham, Sir Thomas Wyat, and Lord Cobham are among the masterpieces. These vie in human interest and psychic truth with the portrait drawings of Anne Boleyn, Jane Seymour, Catherine Howard, and Anne of Cleves.

The present exhibition of the set of engravings by Bartolozzi after Holbein, which forms an interesting and valuable part of the Carnegie Institute's permanent collection of prints, will remain on view in the balcony of the Hall of Sculpture until December 9.

OUR LIBRARY AND THE NEW LEISURE

*How a Deflated Budget Must Care for Soaring Book Circulations
and Educational Demands Growing out of the New Era*

BY RALPH MUNN

Director of the Carnegie Library of Pittsburgh



WHEN the depression deprived thousands of Pittsburghers of their daily occupations, throwing them into the world without plan and with diminishing hope, a large number of them turned naturally

to the Library. From 1929 to 1933 the number of books lent jumped from 2,855,283 to 4,182,652. This is an increase of 46 per cent and the present average daily circulation is 11,459 books. A variety of reasons lay behind this rush to the libraries—the preparation for a different job, the urge to study the bewildering economic and social

changes, the desire to advance their education, and the compelling need of diversion.

Now it should be noted that we are beating back toward better times by shortening hours of labor and spreading work. Instead of having one man entirely idle we are seeking to make three men partially so. Thus a surplus of leisure time is assured, and the greater the prosperity the greater will be the margin of leisure given to each individual. The continued and even increased demand for library service thus seems certain.

Not only will there be new leisure to be absorbed but the new goals of society demand that part of that leisure be used profitably in securing a better understanding of the changing governmental, economic, and social concepts. Now, more than ever before, is there need of

an intelligent and enlightened citizenship. The implications of technological advances, monetary systems, laissez faire as opposed to a planned economy, governmental participation in business—these are examples of questions which have brought inquirers to the library during 1933. That these and other equally important problems will continue to confront us no one can doubt. The dangers of demagogues, organized minorities, and ill-informed leaders beset every democracy, and the best safeguard is an enlightened electorate. To what advantage do we pour millions of dollars into our public schools to teach reading and study habits, if we then fail to spend smaller sums for the library service which makes continued reading and study available to all? From this viewpoint it seems inevitable that the public opinion of the future will demand that libraries be given adequate support.

Unfortunately, the fourth year of the depression found city finances at low ebb, and drastic retrenchments, made just when the demand for service was at its peak, characterized the condition of the Library during 1933.

The crisis in city finances, caused largely by tax delinquencies, brought a reduction in funds of \$89,650 or 16 per cent. This reduction was in addition to one of \$46,000 made in 1932, making a decrease of over \$135,000 or 23 per cent in two years.

In normal times this decrease in funds would have a severe crippling effect. Coming when unemployment was at its height and new records of attendance and book borrowing were being set, it was doubly severe.

It was recognized that municipal finances were unlikely to improve greatly at once, regardless of business recovery. The problem, then, was to find those retrenchments which if continued for several years will do the least permanent harm to the essentials of library service.

It was determined at the outset to disturb the usual work of the Central

Library as little as possible, leaving this one agency in which readers can secure normal library service. The Technology and Reference departments, particularly, were spared at the expense of other services.

Books and salaries absorb about 95 per cent of the entire library fund, so it is only in these two items that large savings could be made.

A continuous book supply is a first essential in library service. The book fund may be reduced for a short period, but if continued indefinitely this policy will surely wreck any library. In 1932 the book fund was reduced from \$112,500 to \$82,500. This brought the fund to so low a figure that no further large reduction could be made, and the 1933 budget was finally balanced with a decrease of only \$3,900 in the amount allowed for books.

Protection of the book fund left only the salaries account from which the saving could be made. First, a general 10 per cent salary reduction was made throughout the staff, a step which the Board of Trustees took most reluctantly because librarians' salaries have always been notoriously low.

Salaries have been cut, many have been placed on part-time, and the pressure of work has increased greatly, yet the morale of the staff appears not to have been lowered at all. This does not indicate that librarians find a morbid joy in suffering or that present conditions can continue indefinitely. It simply means that staff members recognized that an emergency existed in which they could be helpful, and they took pride in meeting it without much thought of themselves.

From a purely physical standpoint, however, many staff members are not equal to the strain placed upon them. This is particularly true of those assigned to two branches, each open on alternate days only. Some relief in these cases must be given at once.

The low salary levels are most unfair. College and library-school graduates are receiving salaries which in no

way compensate them for the cost of their training, and many of them are reduced to the barest essentials of life. The large group of subprofessionals are earning less than a living wage and can exist only because they live at home.

Since no reasonable lowering of salary rates could absorb the entire reduction it was necessary to shorten the hours of opening of certain agencies in order that some employees could be placed on a part-time basis.

Hazelwood, Mt. Washington, Knoxville, and West End branches were placed on a half-time schedule, one staff covering two branches, each of which is open on alternate days. The larger branches were closed at one o'clock each Friday.

The three-day-per-week schedule in the smaller branches has proved most unsatisfactory. Adults have adjusted their library habits to some extent, but the school children need the use of these branches every day. Concentrating the work in three days has brought crowds which are entirely unmanageable. The branches are in a turmoil from sheer overcrowding, and study and reading are quite impossible during the afternoon and evening hours.

In spite of reduced book purchases, the closing of all deposit stations, and the shortening of hours in the branches, circulation dropped only 2 per cent as compared with the record of 1932. Certainly no more convincing evidence could be desired to show the continued demand for library service.

Adult lending actually increased 64,836, while juvenile reading decreased 152,236, making a net loss of 87,400. The total circulation was 4,182,652. The loss in juvenile lending is largely due to the closing of many school deposit stations and to the shortening of hours in the branches.

Serious thinking on the part of Pittsburghers is reflected in an increase of over 4 per cent in the number of questions brought to the Reference Department. The number of questions demanding some search was 28,707.

During 1933, 1,241 books were reserved for the use of classes from the University of Pittsburgh.

The Technology Department dealt with 11,142 reference questions involving searches in science and technology.

Renewed interest in the stock market was at once reflected at the Business Branch, where business and financial services were again in great demand. Interest in NRA codes and governmental news of all kinds brought many inquiries to this branch.

Continued effort has been made to keep abreast of current issues. Special displays featuring books on the various public problems of the times have been continuously in place.

That the library is becoming the "University of the People" in fact as well as in theory was shown by an analysis of the readers of a group of timely books. When one book on the machine age is borrowed by a carpenter, a cigar-maker, an automobile salesman, two housewives, a telephone lineman, and a tailor it may fairly be said that the library is aiding in the popular understanding of important problems.

ART OVER THE AIR

[A radio series entitled "Art in America (1865-1934)" presented over WJZ at eight o'clock each Saturday evening until the end of January.]

NOVEMBER

- 17—"Frank Lloyd Wright and the International Style"
- 24—"Stage Design in the American Theater"

DECEMBER

- 1—"The Impressionists—Reporters in Independence"
- 8—"The Impact of Modern Art"
- 15—"The Contemporary American World in Painting"
- 22—"The Modern Room"
- 29—"The Modern House"

JANUARY

- 5—"The Modern City"
- 12—"Photography in the United States"
- 19—"The Motion Picture"
- 26—"Review"

THE GORDON BEQUEST

AMONG the recent bequests of beautiful objects to the Carnegie Institute is the gift received from the estate of Mr. and Mrs. George B. Gordon consisting of two paintings, ten pieces of silver, three pieces of embroidery, a tapestry, nine Chippendale chairs, and a mirror.

Included among the silver are two tea caddies, a muffineer, a dish cross, and a skewer, all of English origin; an early American bowl; two Swedish marriage cups; and two caskets of Moorish workmanship.

Old English silver with its exacting tradition of hallmarking reaching back to the guild days of Edward I (c. 1300) has behind it a prestige grown out of those unerring standards demanded of the complete craftsman. Medieval gold- and silversmiths had little of the precious metal, due to its scarcity in the raw state in the British Isles, on which to try their skill; but with the navigating days of Drake and Hawkins, whose eyes were dazzled by the silver sources suddenly found in the New World, all this was changed. These two explorers brought tempting samples of it back home and the good news traveled fast. Nevertheless, it was a long and hazardous crossing, so an easier method was soon devised.

With a conscience hardened by the necessities of State, Queen Elizabeth saw fit to look the other way when her freebooting subjects lay in watery wait for ships

silver-laden from Mexico, from South America, and from the West Indies as they shuttled through the English Channel on their way to Spain and Holland. Such a stimulus to the utilization of silver for objects of beauty resulted that we are inclined to forgive the high-handed way in which it was inaugurated. Henceforward each new reign influenced the designs in silver, even as new furniture styles appeared with the changing periods of history.

Quite naturally the earliest silver took the form of religious receptacles since the very art of silversmithing found its first encouragement and haven in monastic settlements. Indeed the art was raised to such an ecclesiastical importance that English goldsmiths even

had a patron saint, the monk Dunstan, who was archbishop and chief counselor of the Saxon king Edgar. With the ruthless appropriation of the treasures of the church by Henry VIII, silver came into more general circulation and was soon adapted for more worldly uses. In time it appeared in diverse forms, as new manners required and ingenious craftsmen provided. Connoisseurs of silver seem to unite in the opinion that, with the exception of some Renaissance plate created in the reign of Elizabeth, the eighteenth century has given us the finest artistic evidence of the silversmith's success in England.

Added value is therefore lent to the fact that three of the five pieces



GEORGE III MUFFINEER

of English silver in the Gordon bequest were made in that famous century, while the remaining two were made so very early in the next century as to be almost included. The skewer (1806) is by Thomas Jenkinson of London; while the dish cross (1775), a new-comer in silver forms at that time, is by John Lamb (?), also of London.

The two tea caddies (each illustrated) are exquisite London-made examples of their period—the oval one is by William Plummer (1744) and the rectangular one is by Hannah Heathcote (1801), reminding us that at that time there was proper recognition of the woman in crafts also. The Plummer caddy belongs not only to that century acknowledged as the finest in English silver-smithing but also to that superlative period within the century (1720 to 1760) known as the Hogarthian, for it was as an apprentice in the working of precious metals that the celebrated painter acquired much of his artistic foundation.

The caddy is an interesting derivative from the Far East, being a corruption of the Malay word "kati" meaning "pound," which by association came to be applied to a small box holding about a pound and a third in which tea was originally imported into England. Tea and coffee were first introduced



TEA CADDY BY WILLIAM PLUMMER

into England in the latter part of the seventeenth century in the Commonwealth days, and by the first quarter of the following century the caddy made its début and soon became the constant companion of the teapot. However, it is a feather in the early American's cap to note in passing that he first had the happy thought of making the complete tea service, despite the fact that the Occidental rites of tea-taking are so incontrovertibly English in origin.

Both the Gordon caddies are equipped with keyholes, evidence of the necessity of placing the rare and expensive leaves under sound lock and giving credence to the description in one Thomas Garway's broadsheet in the days when "leaf tee, alias tay" was first sipped from porringers, for want of a better receptacle. So sacred was the supply that it "hath been used only as a regalia in high treatments and entertainments, and presents made thereof to princes and grantees."

The Gordon muffineer (illustrated) is a most graceful one, London-made in 1765. Unfortunately the maker's own mark (his badge or initial) is now undecipherable. The first muffineers on record were dated 1696 and these early ones were squat and punched irregularly with more thought on use—the sprink-



TEA CADDY BY HANNAH HEATHCOTE

ling of salt on the traditional buttered muffin—than on beauty. The George III caster, also known as a dredger, in the Gordon Collection illustrates what artistic proportions it was later to assume—with its undulating pyriform outline converging at the top into a delicate finial. The all-important outlets for the salt have now become incorporated in the design in a spirally arranged interlaced piercing. The use of open work in the decoration of silver did not originate with the English, however, but was borrowed by them from the Dutch—one of the many Queen Anne fashions that crossed the Hook with William and Mary.

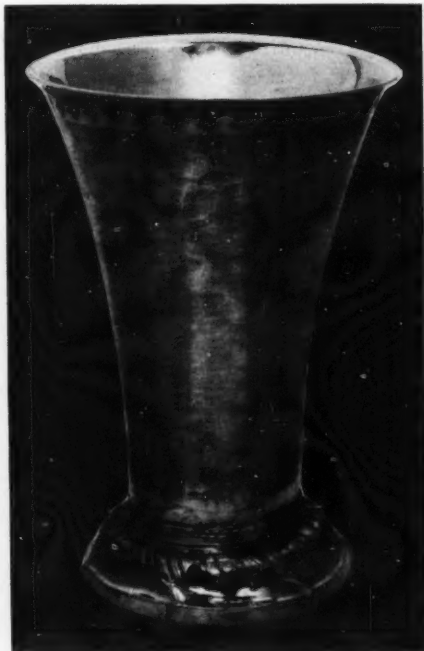
The low silver bowl is the only American piece and cannot be identified with the same precision as the English ones, because the early American makers had no rigid system of hallmarking bound by law. True, they started out by following the method used in the mother country, but this was discarded in time and the entire name of the craftsman in Roman capitals, with or without initials, was impressed in the metal instead. This became almost standard practice by the last quarter of the eighteenth century, and as the Gordon bowl bears a half-obliterated name in capitals, it is doubtless safe to attribute it to our Revolutionary period. John Hull, an Englishman and the first mint-

master of Boston in 1652, is considered to be the earliest American silversmith. No less a silver authority than Okie has gone on record as saying that an even higher standard of inventiveness, along with a higher quality of production, prevailed among the Colonial designers than among the English.

This old bowl in all probability once served as a baptismal font. Although adhering to the rites of baptism, neither the Pilgrims nor the Puritans brought any fonts across the Atlantic. In their stead they used lowly basins, bowls, or even nondescript dishes, little realizing that in so doing they were anticipating the decree of Cromwell's parliament requiring the substitution of basins for fonts in an effort to crush out the suspected superstitions twined about the baptismal ceremony. The early American churchmen baptized their pioneer infants out of humble receptacles of

pewter, porcelain, and glass. When in the next century they were able to afford silver ones, it was a sign that things were picking up in the new country.

The two Swedish marriage cups (one illustrated) could tell tale upon tale of romance centering around plighted troths in Scania, that part of Sweden close to the Baltic, where the provinces of Kristianstad and Malmöhus lie. In those southern provinces thrive even to this day the custom of the yes-ale (ja-öl)—the feast in cele-



SWEDISH MARRIAGE CUP

bration of the betrothal when the lover presented his sweetheart with a yes-gift (ja-gofra). Indeed, there might be several yes-gifts, variable in character, if the Swedish gallant was sufficiently able and so disposed, but a goblet or cup of precious metal was the gift imperative. The container might be small but it was an inviolable rule that it had to be filled to the brim—not with a lover's potion, as we might expect, but with coins of copper, silver, or gold. And each coin had to be wrapped separately in spotless new white tissue, perhaps as a symbol of the immaculateness of the vow. A less romantic soul of course might advance the practical theory that paper made excellent padding when the contents had to be eked out!

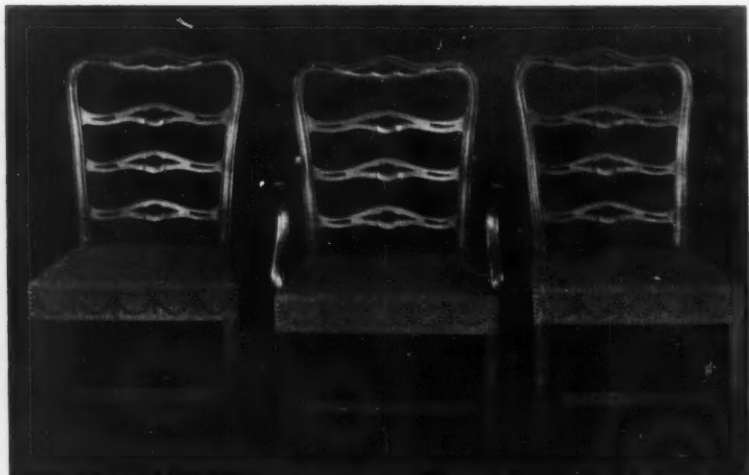
These two Gordon cups are exceedingly capacious, each holding well over a quart of lover's loot and indicating thereby that they originally sealed bonde (peasant) pledges in well-to-do families. Rather were they free-born yeomen; for, as all proud Swedes are quick to tell you, the feudal system or vassalage never existed in their country. One cup is dated 1760, the other

1772, and they are worn thin with loving handling.

The antique embroideries are Coblenz and stump-work pieces. Coblenz work gains its effect by applying silk on wax and it is therefore not embroidery in the truest sense. Stump work was the style of embroidery that made the needles fly and the tongues prattle in the court of Charles II.

The modern tapestry, a reproduction of an old Spanish hanging, is a very fine one made by Albert Herter, an American artist who formerly operated the Aubusson looms in New York and who has the distinction of creating the tapestry industry in this country. He not only originated his own designs and directed their execution but also watched over the preparation of the dyes and the dyeing of the threads.

Heirlooms cherished in the George B. Gordon family were the nine beautifully preserved Chippendale chairs which have now become the possession of the Carnegie Institute. These chairs came into the home of the late Mr. Gordon's maternal ancestors—the Goertners of York, Pennsylvania—six generations ago. The first owner of the



CHIPPENDALE CHAIRS, ONCE A WEDDING GIFT FROM GEORGE WASHINGTON

chairs was Major John Clark, an officer on General Washington's staff at Valley Forge, who received them as a wedding gift from him. When the troops were forced to withdraw from the Philadelphia section ninety-six miles west to the little hamlet of York, laid out not long before in 1741 by the Penns, General Washington and Major Clark moved their headquarters there. Peter Goertner (later changed to Gardner), one of the first settlers west of the Susque-

hanna, was chief burgess of York in those military times, and in that capacity formally received the distinguished General. Major Clark was his intimate friend, and on the death of Mrs. Clark he made his home with the Goertners. On his death he willed the now famous chairs to his good friend Peter, in whose family they were to remain until the present disposition.

The historical associations surrounding these chairs is quite enough to make them prized. But even had their first donor been a much less impressive personage, they would still be highly valued for their authenticity as perfect examples of Colonial Chippendale.

When the early American cabinet-makers sought to adapt the beautiful furniture lines emanating from Chippendale of St. Martin's Lane, they had to forego much of the carving and elaborations that characterized the English interpretation of the design. The lines had necessarily to be plainer and more severe in keeping with the simplicity of the new homes hewn out of the for-



PORTRAIT OF A CHILD
By JACOB GERRITZ CUYP

ests. The pierced ladder backs identify their style at once. Uncarved and ungarnished, they are in the spirit of the straight legs that often replaced the fancier cabriole. They were made in all probability either in Philadelphia or in Newport, then the chief Chippendale sources in the Colonies.

These chairs, accompanied by the Washington mirror bought of Charles Lyon, which had always hung in the same room with them, will form the nucleus of a

collection of period furniture the Institute has long hoped to assemble.

The two paintings in this bequest have become a part of the permanent collection of the Institute.

The first is an important work by Jacob Gerritsz Cuyp, painted in 1621. It is the "Portrait of a Child" exhibited at the Institute in 1925 in the Exhibition of Old Masters from Pittsburgh Collections. The artist was a noted portrait painter born in Dordrecht in 1594. He was the father of Aelbert and Benjamin Cuyp and he was one of the founders of the Academy of St. Luke at Dort. His paintings are marked by sound workmanship, refined conception, and psychological insight.

The painting (illustrated) shows a small child in an elaborate infant costume of terra cotta and gold, with a large, decorative collar. The head is cherublike and particularly well painted. On the left side of the little girl is her pet marmoset, pawing at her dress, and perched on the right hand, which rests on her waist, is a small bird. The

colors are rich and subdued. The Institute is fortunate in having such an excellent example of a decorative portrait painter of the Dutch school of the early seventeenth century.

The second painting in the Gordon bequest is "Venice: View from the Campanile" by Emile René Ménard. Mrs. Gordon purchased it from Ménard's one-man show in the International Exhibition of 1920. It is a view of Venice at sunset, looking from the campanile toward the Della Salute. While it is one of the few realistic scenes by Ménard, it is nevertheless painted with all that mysterious charm of antiquity so characteristic of this artist.

Such collections as the one recently received by the Institute through the Gordon generosity will stand as a memorial to the artistic taste and the goodwill of the donors—one of the long-established and forceful families in the development of Pittsburgh.

JOHN ALFRED BRASHEAR (1840-1920)

ON October 26 a portrait of John Alfred Brashear, the gift of the late Robert C. Hall, was placed in the main corridor of Administration Hall of the Carnegie Institute of Technology. It was unveiled by Miss Martha Hoyt, who was long associated with Dr. Brashear in his many activities. The dedicatory speech was delivered by Arthur W. Tarbell, dean of men.

Dr. Brashear, with a world reputation as an astronomer, a physicist, a mechanical engineer, a maker of telescopes, was counted among Pennsylvania's most famous citizens. As one of three members of the first trustees' committee, he had a large part in determining the plan and scope of the original technical schools. For the first twenty years of its history he served the interests of the new Carnegie school vigorously and devotedly, where as "Uncle John" he was beloved by faculty and students alike.



The portrait, painted by the Hungarian artist, Keszthelyi, will serve as a memorial to the eminent scientist who was so vital a personality in the early days of the Carnegie Institute of Technology.

"I have loved the stars too fondly to be fearful of the night" is inscribed, along with historical information, on the plate accompanying the picture. This line from an anonymous poem entitled "An Old Astronomer [Galileo] to His Pupil," which was a favorite quotation of Dr. Brashear's, appears on the marble slab covering the urn containing the Brashear ashes in the Allegheny Observatory, but the "I" was changed at his direction to "we" to include his wife.

RADIO TALKS

[The seventh series, entitled "A Center for the Study of Natural History," broadcast over WCAE every Monday evening at 6 o'clock under the auspices of the Section of Education of the Carnegie Museum.]

NOVEMBER

26—"Insect Migration," by F. W. Miller, assistant in the Section of Entomology.

DECEMBER

3—"Aquatic Adaptations of Insects," by Dr. Miller.

10—"Insect Hibernation," by Dr. Miller.

17—"Natural History in Pictures," by Sydney Prentice, author of scientific drawings.

THE THEATER UNDER FIRE

Are the New York Newspaper Critics Destroying the Drama?

INTELLIGENT men and women throughout the United States who are striving for the regeneration of the American theater are constantly met by opposing forces which make their high mission an exceedingly difficult one. The strongest competitor of the real theater is of course the moving-picture house, and moving pictures have deservedly captured the fancy of the nation as one of its most popular and instructive sources of entertainment. The radio is another wonder world to keep its millions of listeners in comfortable seats in their homes while the legitimate drama with its high prices and its imperfect hearing appeals in vain for their attendance. But the most insidious and dangerous foe of the stage today in its struggle for existence is the group of New York newspaper men, calling themselves dramatic critics, who storm the free seats at all plays on the opening nights, and by putting their raw and hasty opinions against the united judgment of the author, the producer, and the audience, condemn, one after the other, the plays which are presented through the season for the amusement of the public and the maintenance of our ancient heritage of a living theater.

These reporters are a curious breed. Their employers permit them to sign their names to their essays and by that privilege cheap vanity and pompous pride seem to usurp the place of whatever quality of humility, modesty, and intelligence might be expected as a normal part of their equipment for such work. At a scheduled moment the critic rushes from the theater, whether the play is finished or not, and in response to the inexorable time limit of his newspaper composes an article which, this season, in perhaps nine cases out of ten, acts as a machine gun

to mow down in one malignant discharge the ambitious work of the dramatist, the substantial investment of the manager, and the employment earnings of the actors whose talents have been exercised through weeks of study to do a noble thing in a noble way.

We have spoken deliberately of these writers as a breed, believing from a habitual reading of the work of all of them that there is a certain freemasonry of negation among them, constituted by arrogance, conceit, a desire to be smart, an avoidance of sympathetic approach, and a woeful lack of that intellectual preparation and literary understanding which ought to be the first characteristic of a man assigned by a newspaper proprietor to the exalted task of dramatic criticism.

The head and front of this offending is the critic of the New York Times, and his work is so much the model of most of the other writers on the theater that we choose him as a pattern of them all. We do this with regret, because we have for a long time regarded the New York Times as the greatest newspaper in the world; it is not only a great newspaper but it is an institution of superhuman intelligence, immensely valuable to the nation and the world as an instrument of civilization. But there is one flaw in the ointment of our praise, and that lies in the policy of its department of the drama.

Our impression of its critic is that he never goes to the theater to be pleased, but that on the contrary he makes his free visits there with a mind inscrutably shut against everything that suggests rare beauty, high thinking, soul tragedy, or joyous laughter. Then, on his fleet return to the newspaper office, he often begins his review with the word "although." "Although" the author of the play attempted to achieve

a work of merit, he has failed utterly. Such is his frequent message to a trusting public. Eva Le Gallienne's indomitable career in fighting for a theater to be glamorous and appealing in intellectual and artistic splendor meets no encouragement from this sharpshooter. In his review of her sumptuous and engaging revival of "L'Aiglon" his chief and fatal defect appears at its worst, and that defect is his stupid habit of rating his own crabbed impression against the weight of universal approval as manifested by the audience. On that occasion he said: "Although the première audience appeared to be consumed with admiration for the performance, and gave Miss Le Gallienne and Ethel Barrymore a cannonading of cheers at the conclusion, this reporter could never rise above the fundamental pretense at the core of the performance." There we have his gravest fault incautiously confessed; he can never rise above the fundamental thing in any play, whatever it may be, which may be based upon human imagination or ancient derivation.

When "The Great Waltz" was produced at a cost said to be \$300,000 before the first curtain was raised, the Times critic devoted a column to a review which chilled the expectation of the public because of his insistence that the theater and the spectacle itself—stage, play, and all—were too massive for enjoyment. There was in his conscience no essential thought of cooperation in making the gorgeous piece and its enormous investment a success. He does reluctantly admit that "it is an eminently creditable piece of work." But at the end his wearied brain records that, "After all, the dull fact is that the Center Theater is too large for spirited entertainment." Fortunately, a highly favorable impression was made upon the people who saw the play, and it survived his sour censure to become one of the major attractions of the current New York season.

In his report of Elmer Rice's play, "Judgment Day," the critic dissected,

or tried to dissect, Mr. Rice's methods of composition, urging that Mr. Rice, a Pulitzer prize-winner, did not know the principles of his trade, and at the end of a long disparaging review he said: "He needs a critic. He has one."

In reviewing Fred Stone's play, his pet word "although" crops out frequently in its insidious detraction. "Although Fred Stone's speech is none too clear, [his] personality is a bulwark of strength." Again, "although the authors are not born to the stage manner, their style is dipped in the literary vats of original sin"—whatever that may mean. Does anyone know what he means? Does he know? In his retreat from the third act this Parthian warrior turns to shoot an arrow of death: "Too bad, for behind 'Jayhawker' are two vigorous writers who enjoy what they are doing."

When our critic leaves the play, "All Rights Reserved," he leaves it cold, hopeless, and helpless. "On the whole," he says, "Mr. Davis has surprised his students by writing a play that often appears to be better than it is." It would seem from this owl-like opinion that while the audience liked the play, as it did, the scribbler saw many imperfections which the simple-minded audience could not grasp.

In seeing "Small Miracle" the critic did admit that "the illusion is complete," but at the end he shoots another Parthian arrow of destruction. "When the curtain falls, at about 10:40," he says, in his final sentence, "you cannot help thinking what a headlong, terrifying drama of life might have been made out of this shallow material."

What is to be done about it? Well, there are several things that can and probably should be done about it. A generation ago when a situation similar but not nearly so dangerous arose, James Gordon Bennett discharged his dramatic critics from the New York Herald and sent his reporters to all first nights with instructions to describe the play as a news item and nothing else. The reporter was to tell

the title of the play and something about its story, give the names of those who took part in it, and say something about the attendance of prominent persons—usually among them at that time Chauncey M. Depew, Joseph H. Choate, and Mrs. Astor. That was all that he was allowed to do. And it worked. The play's merit, whether good or bad, was spoken through the town by word of mouth, and if good, it lived, while if it was bad, it died.

There is another thing that might be tried. Let the managers recall all newspaper passes and refuse admittance of all dramatic critics into their theaters—even those who would purchase tickets. This somewhat drastic rule was applied twenty years ago to a critic whose racial hatred bobbed up in everything that he wrote about the theater and its friends. He brought suit to require the managers to permit him to pay his way in, but if our memory is not astray the courts sustained the right of the managers to exclude him. With the critics not present, the manager should present his show, and at its conclusion have the members of the cast step before the curtain, and one of them ask for the judgment of the audience. "All you who approve will kindly raise your hands." Then, "All you who disapprove will please do the same." And there you are! The word-of-mouth advertising would soon take the place of machine-gun destruction.

The managers assert, and we believe with truth, that plays if let alone will find, each for itself, a special audience which will acclaim its production. When "Abie's Irish Rose" was presented a few years ago the critics condemned it, and under the usual circumstances the play would have been taken off at the end of the week. But its author, prompted by her vision of the play's secret strength, and having some money of her own, kept it going for four weeks while it played to a beggarly array of empty benches, and then the word-of-mouth method began to tell. The play taught a story of

religious tolerance and domestic denominational accord through a situation which made a homely appeal to all classes; and it ran without a break in New York for three years—incidentally showing ten weeks in Pittsburgh—and netted its author more than a million dollars.

The ruthless policy of the New York newspapers, in condemning or disparaging plays which furnish as good entertainment as any similar number of books that win favorable reviews from the same newspapers, has reduced the managers to a condition bordering on despair and defeat. One of them, Elmer Rice, has indignantly declared that he will close his theaters and retire from the profession. The others are telling the dramatists that while they have been eagerly on the lookout for good new plays, they can no longer assume the risk of a \$25,000 to \$50,000 investment which the newspapers will destroy after one performance. These conditions arise from the fact that the critics do not approach their tasks with the sympathy, understanding, and intellectual decency which their work requires.

Does not such a situation call for remedial attention from newspapers and managers alike? We address, in particular, a specific appeal to Mr. Ochs and his able and brilliant staff on the Times, that by inaugurating the sunshine of a new day they will correct this intolerable and destructive policy by which irresponsible, arrogant, and conceited critics are given unrestricted access to their columns to print uncensored reviews which are tending so rapidly to the destruction of the theater. And we urge upon the managers that, until this is done, they shut their theaters against the entrance of these literary gunmen who crash the doors on free passes to deal death to all that is creative and inspiring on the inside. If a reform of this heartless and brainless abuse is not made immediately, the theater not only cannot thrive but it cannot exist.

S. H. C.



THE GARDEN OF GOLD



JASON, have you seen the International Exhibition this year?"

"Yes, Penelope, and there are many beautiful things there—beautiful things by men and women whose studios are spiritually darkened by war clouds, yet they paint their pictures from the inner light that comes from a universal brotherhood. In that lies the hope of the world. Among the fine portraits on view is one by Brockhurst of a girl named Yggdrasil. Isn't that a curious name? Where do you suppose she ever got it?"

"Oh, ho, Jason, there is one thing I can tell you that you don't know! She got it from the Norse mythology."

"Tell me about it, then. I have the mythology of Greece at my finger tips, but you know that my education stops with the search for the Golden Fleece."

"Very well, Jason. If you will sit there, tranquil and attentive, I'll tell you about it. Yggdrasil was a tree, a huge ash, created out of the mind of the people of Norway, and it upheld the entire universe—"

"Where was Einstein?"

"Be silent, Jason; this tree was a condition and not a theory. The tree, Yggdrasil, grew so high that its branches overshadowed earth and heaven. Under its spreading leaves the dead warriors gathered and drank their mead. On one bough was a huge eagle, as large as the sun, who sent his piercing glances throughout all space to note that the order of creation was observed."

"Where did the warriors get this mead, Penelope?"

"There was a gigantic goat there, Jason, whose name was Heidrun, and instead of giving milk it gave mead. Then there was a great stag named Dain, whose horns dropped honey upon the earth and sweetened all the rivers of the world."

"Good work, Penelope. There was no evil in this arrangement—was it all good?"

"You must not laugh, Jason. This is a serious story. Yes, there was evil. There is always evil. Close by Yggdrasil there was a seething cauldron whose boiling water was drunk by a wicked dragon called Nidhug, and this beast constantly gnawed the roots of the tree, hoping that by destroying its vitality he would accomplish the downfall of the gods."

"Why didn't the eagle settle the dragon?"

"Well, the eagle was good, and the dragon was evil, and those two forces never seem able to destroy each other. But there was a squirrel—"

"How big was the squirrel?"

"As big as an elephant. Now, this squirrel ran up and down the branches of Yggdrasil; he was a busybody and talebearer who passed his time repeating to the dragon below the chilly remarks of the eagle above, and carried back the sarcastic retorts of the dragon, in the hope of stirring up trouble between them."

"Nice little pet he must have been!"

"Well, the Fates sprinkled water on the tree every day, keeping it alive, and overcoming the wicked dragon's work. Then the gods built a majestic bridge out of fire, water, and air, from Yggdrasil across to the earth; and every day they mounted their horses and rode at full gallop across the bridge; Heimdall, the chief of the gods, blowing a trumpet whose sound filled the universe."

"Wait, a minute, Penelope. You say all that cavalry of the gods rode over a bridge made out of fire, water, and air?"

"Yes, and you must never question the facts in mythology. But in the end, Heimdall learned from visiting the earth

THE CARNEGIE MAGAZINE

that while Yggdrasil, the tree of life, was eternal, the gods themselves must perish and pass away."

"And is it a fact, Penelope, that Yggdrasil has continued in existence even to this day?"

"Yes, Jason—why not?—look at her picture in the Exhibition!"

GOLDEN FRUITAGE

When the Greek scholars were expelled from their seats of learning in Constantinople by their short-sighted Turkish enemies, they were encouraged by Lorenzo de' Medici to find refuge in Florence, where under his patronage they were given every freedom and proper honor, much to the lasting enrichment of Italian culture.

Performing the modern rôle of the magnificent Medici are the Rockefeller Foundation and the Emergency Com-

mittee in Aid of Displaced German Scholars, a group representing the cultural interests of our country and the Association of American Universities. As the title of the Committee implies, its service is in behalf of those German professors who have been forced from their academic chairs because of national prejudice. This generous support avoids any tax on normal budgets, and sixteen of our American universities are permitted to receive such aid, one of which is the Carnegie Institute of Technology.

In the school year just past the Committee contributed \$2,000 and the Foundation \$3,000 toward the maintenance of German professors on the Carnegie faculty.

The total gifts recorded in the Magazine since its inauguration over seven years ago now amount to \$1,085,361.69.

THE INTERNATIONAL BY RADIO

FOR the second time the opening of the International Exhibition of Paintings was broadcast from station KDKA over the nation-wide NBC-WJZ network on Thursday evening, October 18, from 8:00 to 8:30 o'clock.

The broadcast was under the direction of Francis C. Healey, director of the Midtown Galleries in New York. The speakers at Pittsburgh included Homer Saint-Gaudens, who briefly interpreted the International, and Samuel Harden Church, who made an announcement of the prize awards, after which the hearing was immediately transferred to New York, where Frederick P. Keppel, president of the Carnegie Corporation of New York, congratulated Peter Blume, the winner of the First Prize, and referred to this victory in painting as something which proved in Mr. Blume's case, as it had done in the case of Mr. Carnegie, that America is the land of opportunity for those who come here from other countries. Mr. Blume then told the story of "South of

Scranton," after which Alfred H. Barr Jr., president of the Museum of Modern Art, spoke on behalf of the Jury of Award. The broadcast was then returned to the KDKA studio, where Penelope Redd, art critic of Pittsburgh Sun-Telegraph, and Guillaume Lerolle, European representative for the Carnegie Institute, commented on the current show.

In the last moment of the swiftly fleeting time Mr. Healey announced that anyone desiring a reproduction in colors of the First Prize painting could receive it by making a prompt request at his office. This offer was meant to comprise the CARNEGIE MAGAZINE for October, which carries the picture on its cover page, and it is very gratifying to announce that while the suggestion of the picture was not made with any unusual emphasis, requests for it were received from 1,042 applicants from thirty-three States. Showing the interest with which the broadcasting of an art exhibition was received, we

THE CARNEGIE MAGAZINE

reprint a few extracts from these letters as revealing the art appreciation of the listening public:

SCRANTON, PA.

I would like to receive one of Mr. Blume's reproductions, as I would like to see what beauty he can produce from our surroundings, knowing as we do that as far as Nature is concerned we live in as beautiful a part of our great land as one could wish; but to produce a picture with our ugly coal industry, of which I happen to be an underground worker, seems to almost paralyze my imagination and I would appreciate the opportunity to see what a different mind can grasp from a scene that is so commonplace to me and yet can inspire another to the heights of a world's acclaim.

UPPER MONTCLAIR, N. J.

May I congratulate you on the fine broadcast which, I feel sure, will help in bringing on a more widespread interest in painting.

SMITH COLLEGE
NORTHAMPTON, MASS.

I listened with a great deal of pleasure to the broadcast made in awarding the Carnegie International prizes. Each of the speakers was excellent and Peter Blume's graphic account of the painting of his prize-winning picture made me extremely anxious to see it.

ROSELLE, N. J.

It is about time that the facilities of radio were made use of in reaching the public so that appreciation of arts might further American art. An hour of weekly broadcast of the doings in galleries and the life and work of contemporary artists would help.

BROOKLYN, N.Y.

Your program over WJZ this evening was outstanding and I am sure was appreciated by many thousands of artists and art lovers. May we have many more of equal merit. I am sure it will arouse an art interest in many others, who otherwise would hardly be interested enough to read the newspaper reports.

THE ASSOCIATED PRESS
WASHINGTON, D.C.

The broadcast last night was one of the few outstanding features we hear on the radio nowadays, and it was most enjoyable.

HACKENSACK, N. J.

Have enjoyed your interviews over the radio very much indeed and feel that you have done a very great deal for the furthering of American art. May I, as a painter, take this opportunity of thanking you.

HONEA PATH, S. C.

Your broadcast on the Carnegie International was very fine and I do appreciate such a program. It is wonderful in its educational and cultural influences and I hope we will have more of them.

NORFOLK, VA.

I was an interested listener to your program last night and wish that we might have more of a

similar kind. I am writing to ask if I may have a copy of Blume's prize-winning picture and at the same time thank you for the delightful hours you give us—who are so far from the center of things.

SOUTH KENT SCHOOL
SOUTH KENT, CONN.

I should like to apply for a color reproduction of Peter Blume's picture, as announced in your broadcast this evening. Since promptness in mailing one's request for these prints was suggested, I hope that the present writing, begun at 8:31, reaches you in time. If the opinions of an occasional listener to your programs are of any value, let me compliment the individual or staff responsible for the evening's program. Mr. Saint-Gaudens' remarks were a healthy tonic to anyone familiar with the usual talks of that sort. It is a pity that he speaks so seldom.

OFFICE OF THE ASSISTANT DIRECTOR
COLUMBUS GALLERY OF FINE ARTS

May I congratulate you on your exceptionally interesting radio presentation of the Carnegie International last night. It appealed to me as one of the most intelligent and diverting programs I have ever had the pleasure of listening to.

NEW YORK CITY

I did not set my dial to hear the broadcast, it was one of those rare occasions when a thoroughly enjoyable program comes to one's ears unexpectedly. It was a genuine pleasure.

CHICAGO

I was certainly thrilled to sit in my own living room tonight and hear your broadcast about the current Carnegie International Exhibition and the award of prizes. Certainly America as a nation has advanced tremendously when general interest in art is great enough to warrant broadcasting it for half an hour! May it continue to grow!

ETCHINGS BY GERALD BROCKHURST

IMEDIATELY after the close of the International, the Carnegie Institute will present an exhibition of the etchings by Gerald Brockhurst, one of the most distinguished of British artists.

Mr. Brockhurst has two paintings in the present International and is represented in the permanent collection by his painting, "Portrait of Henry Rushbury." In his own country he is best known as an etcher.

There will be seventy-six etchings in the exhibition. The show will open December 12 and will continue through January 20.

ART MARCHES ON IN THE WEST



THE WILLIAM ROCKHILL NELSON GALLERY OF ART IN KANSAS CITY

It is most heartening to observe that the sharing of culture has become so thoroughly a part of the American ideal that even in the face of financial adversity, the movement goes on.

A cheering example of such progress is to be noted in Kansas City, where at the close of the past year a great new art gallery was given to the public. Constructed and brought to completion during a period of serious depression, the gift becomes therefore the more valuable.

The William Rockhill Nelson Gallery of Art was erected and landscaped at a cost of about \$2,750,000 through the bequests of Ida Houston Nelson, Laura Nelson Kirkwood, and Irwin Kirkwood. The collections for the gallery were made possible through the generosity and artistic vision of the late Colonel Nelson, for whom the museum is named, through his provision of \$12,000,000.

It occupies twenty sloping acres—the former site of "Oak Hill," the Nelson residence. The art treasures it contains

represent practically every phase of expression, including prints and drawings, the decorative arts, a classical department, Persian, Indian, and Oriental divisions, sculpture, tapestries, furniture, and period rooms. Of highest importance are the paintings, almost two hundred in number from the Italian, Spanish, German, Dutch, French, English, and American schools from the Renaissance to the current century.

Colonel Nelson was a great molder of public opinion through his newspaper in Kansas City, where for many years he was unwavering in his advocacy of the beautification of his city through the creation of parks and boulevards, graceful bridges, and better architecture. As early as 1896 he sought to share his love of paintings with his neighbors, when he obtained for public enjoyment and study nineteen copies of great masterpieces through the Centennial Exposition in Philadelphia. Inspired by this initial collection, the Western Gallery of Art came into existence, which the new Nelson Gallery replaces.

MONUMENT OF HEGESO

A Tombstone of the Golden Age of Greece

PROVING that beauty, even as truth, crushed to earth shall rise again, the grave monument of Hegeso, a noble Athenian woman, long in oblivion in the necropolis of classic Athens outside the city walls, was lately (1870) unearthed. Archeologists acclaim it as one of the two finest sepulchral tablets to have come down to us from the days of Hellenic greatness.

Following a custom that has persisted through many civilizations, the Athenians interred their dead just beyond the citadel gates. Most celebrated, and today the best preserved of these ancient fortified entrances, was the Dipylon Gate, which was of great importance in Greek life for many centuries. A chief passageway on the west in the earlier walls, it was also incorporated in the later walls built under the direction of Themistocles after the Persian havoc. Passing through the Dipylon and turning south, the traveler would find himself a part of the military and commercial traffic that surged to Piraeus on the coast, Athens' cherished outlet to the sea; turning north, he would find himself on the Sacred Way to Eleusis, the religious metropolis of all Greece, just four-



IN MEMORY OF HEGESO
FIFTH CENTURY B. C.

teen miles away.

With two such frequented roads converging at this point, the Dipylon was a center of intense and constant activity, and here the Athenians elected to have their principal burial ground—a strange and revealing commentary on the Greek acceptance of death. Indeed, so complacently did they look upon the end of life that they were apparently not depressed by the use of a common thoroughfare, recently brought to light, known as the Street of

Tombs. This street, with tombs and memorials lining its sides, and the district surrounding it have been rich in giving up many stelae, or grave stones, and it was here that the Hegeso marker was discovered. Attributed to the fifth century before our era, it is said to be contemporary with the building of the Parthenon, and its general style and sculptural excellence make it worthy to be classed with the superlative Parthenon frieze.

Significant as a work of art of the best period, it is also interesting as a reflection upon the sophisticated Greek calm toward the hereafter. We are told that Greek genius at its highest had little sympathy with the mystic side

of man's nature. Hence in the grave monuments of this cultured period there is complete absence of symbolism or religious quality. Instead, an image, real or imaginary, was wrought in stone showing some customary pursuit or some quiet scene from life (as illustrated by Hegeso) that might have been gratifying to the departed one. Occasionally the subject referred to some dramatic event, as in the stele of Dexileos, who is portrayed in battle, where he lost his life. The Dexileos monument, however, is not at all typical. But whatever the subject of these reliefs, noble restraint, moderation, and dignity always marked their conception and execution.

In the famous monument of Hegeso we see a familiar domestic act. We observe a lady of gentle birth, the daughter of a consul, who is placidly selecting some article of adornment from her jewel casket, which her handmaiden is presenting for her inspection. What the trinket is that the mistress has just selected cannot be determined as it was indicated only in color or attached metal. Her elaborate coiffure with diadem and fillets, her flowing chiton (antecedent of the Roman tunic), sandaled feet upon a footstool—always a sign of superior rank in Greek sculpture—all bespeak an aristocratic lineage. In contrast is the servant, whose severely bound headdress, tight-fitting sleeves, and shoes characterize the slave or foreigner. It is a beautiful and simple picture—serene and undisturbed by any thought of death or life beyond; it contains no denial of the future but it preserves the happy tranquillity of the present.

Students of classic furniture will recognize the klismos upon which Hegeso is gracefully sitting as one of the most typical of Greek chairs. Its sweeping curved legs and perfect proportions have been an inspiration to furniture designers down through history. The klismos, Homer said, was an appropriate seat for gods and heroes, and when an example of one is sought

that of Hegeso is immediately pointed out as one of the purest examples known.

The Monument of Hegeso is of Pentelic marble and now stands by the roadside outside Athens in the same position it occupied so many hundreds of years ago. A cast of it hangs on the wall of the Hall of Sculpture in the Carnegie Institute, and on an adjoining wall is a cast of the monument of Dexileos, which has already been described in the *CARNEGIE MAGAZINE* for December, 1933—the only other surviving stele that compares in artistic importance with it.

IN PRAISE OF THE THIRD DRAMA INSTITUTE

THE *CARNEGIE MAGAZINE* is indebted to Miss Helen St. Peter, able and energetic secretary of the Pittsburgh Drama League and for many years editor of the *Drama League Review*, for this appreciative résumé of the Third Drama Institute:

A demonstration entitled "The Esthetic Versus the Practical in Stage Design," introduced as an innovation in program-making at a conference of amateur players held during October at the Carnegie Institute of Technology, aroused a new kind of appreciation for the collaborative arts of the theater and revealed unsuspected possibilities of entertainment in the use of the miniature theater. The occasion was the Third Drama Institute, organized by the Pittsburgh Drama League in an effort to raise the standards of production in the annual amateur-players contest, and students from colleges in three States were among the delegates. The program was arranged by Elmer Kenyon, head of the Drama Department of the College of Fine Arts and past president of the Drama League.

Plans for the demonstration were formulated by Lloyd Weninger, scenic director in the Drama Department, assisted by George Kimberly, technical

director, both of whom are fully acquainted with the problems of amateur producing groups because they are accustomed to be consulted frequently on questions of stage technique. Observations made during previous conferences had convinced Mr. Weninger that the only effective method of explaining the fundamentals of stagecraft would be by displaying models of such a size that they could easily be seen from all parts of the school theater and yet not be too large to be shifted quickly. During the summer vacation, therefore, he constructed twenty-six quarter-size models, all carefully finished so that they might be used in producing the plays planned for the coming season in the school. In order to exhibit the lighting to advantage, Mr. Kimberly decided to build a complete quarter-size theater, upon which the various settings could be shown.

Quite informally, from a darkened auditorium, Mr. Weninger and Mr. Kimberly displayed their miniature sets, as though letting them speak for themselves. As a beginning there was a seventeenth-century conventionalized setting for Congreve's "Love for Love." In contrast there was a model of Appia's "Parsifal," with its immense columns, which gave an opportunity for Mr. Kimberly to explain what he meant by "painting with light" in order to show varying times of day or changes of season. The use of drapes to gain either absolute nonreality or reality with illusions of splendor, the surprising variety of effects achieved by changing the height or the dimensions of a window, the unit set, and the revolving stage were all discussed and illustrated by scenes from productions given previously in the school or planned for the coming season. Attention was called to the center of interest and the line of vision in any stage setting.

The spectator experienced a curious sense of unreality, as though he were beholding the creation of imaginary landscapes and interiors, manipulated from a world of darkness by giant

figures. There was little applause, but there was breathless attention, and after the lectures the audience neglected the other round-table conferences in order to make a trip back stage and to ply the instructors with questions. For once the stage crew appeared in the center of the stage. They might even be said to have stolen the show.

Other features of the Institute were also highly instructive. B. Iden Payne, newly appointed director of the Shakespeare Memorial Theater at Stratford-on-Avon, and a former adjudicator in the amateur players contest, gave helpful suggestions for improvement in acting. E. W. Hickman, assisted by four drama students, gave concrete directions for producing special effects in make-up. Harold Geoghegan, who is recognized as an authority on costume, gave a highly entertaining discussion of "Costume on the Stage," illustrated by means of some of the historic costumes in the possession of the school. The costume display was prepared by Miss Elizabeth Schrader, costumière in the school, a former student of Mr. Geoghegan's.

Through this Institute the Drama School rendered a real public service to the producing groups of the community who are attempting to keep up high standards in the drama.

THE FRUITS OF PATERNALISM

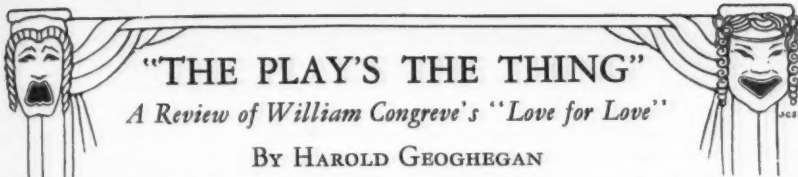
Certain features of the American variant of Statism raise the same question about ourselves, but they are never discussed; one never hears anything about them. They are four in number: first, according to Mr. Hopkins's report published on the day I write this, thirty million persons, nearly one fourth of our population, are being subsidized by the Federal Government; second, a vote-controlling bureaucracy has been prodigiously expanded; third, executive control over legislation has been made almost absolute through the distribution of money in the Congressional districts; fourth, centralization has been made almost absolute by federal grants to the states, or, as one writer puts it very well, these subsidies have set up a carpetbag government in every state.

—ALBERT JAY NOCK

ADVICE TO PROPHETS

When you make a prophecy, never give date.

—ANDREW CARNEGIE



"THE PLAY'S THE THING"

A Review of William Congreve's "Love for Love"

BY HAROLD GEOGHEGAN

Professor of the History of Art, Carnegie Institute of Technology



PRECEDING the list of characters on the program of last month's performance of Congreve's "Love for Love" is printed, by way of epigraph, the following comment by Charles Lamb:

"I do not know how it is with others, but I feel the better always for the perusal of one of Congreve's comedies. I am gayer at least for it; and I could never connect those sports of a witty fancy in any shape with any result to be drawn from them in real life. They are a world of themselves almost as much as fairyland."

Is this an apology—or a warning?

Almost every admiring commentator of Congreve has repeated Lamb's opinion, making it a sort of excuse for enjoying Congreve's work. I wonder how Congreve himself would have regarded his defenders?

In "Love for Love," in the better-known "Way of the World," and indeed in all his comedies, surely Congreve imagined that he was giving a picture of the fashionable world of his day. It was a world that he complacently accepted. He has no word of censure for the "sports" of his characters, he apparently looks on them as the normal occupation of all fine ladies and gentlemen of his time. Perhaps they were. Congreve's world is divided into wits and their dupes. To be witty is the whole duty of man, and no useless pity is wasted on the dupes. Hypoc-

risy is the only vice that strikes the slightest spark of indignation from him. There is scarcely a decent person in "Love for Love," although the author probably considers Valentine and Angelica as such. A world to themselves almost as much as fairyland!

Shades of Grimm and Hans Andersen!

But why try to whitewash Congreve when he was so little concerned with whitewashing himself? He stands or falls on his wit and his style; he has stood for two hundred odd years and still stands. "Were it not for these," says Swinburne, speaking of his plays, "we should have no samples to show of comedy in its purest and highest form."

"No samples" is perhaps an exaggeration. But have we any better examples? Not Sheridan certainly who, in spite of the much greater popularity of his comedies, does not compare in brilliance with Congreve.

Is it a mere coincidence, I wonder, that Congreve, Sheridan, Wilde, and Shaw were all Irish-bred? The hard brilliance common to them all is not one of the characteristics that one usually associates with the literature of that romantic island.

But perhaps pure comedy is not a very English form. The French invented it and Molière perfected it. It has always a slightly foreign tinge in English. It used to be the custom to speak about Congreve as the English Molière. That is too great praise. He is possibly Molière's equal in wit, in sense of style, in the felicity of his phrase. But of nobility of feeling, of pity, of righteous indignation he knows nothing, and is quite content to know nothing. But no dialogue in English is neater or crisper or more balanced, none more exquisitely

polished and turned than that he puts into the mouths of his unsavory characters.

In the present production B. Iden Payne has performed a miracle of deodorization. And that with scarcely an omission from the original text. Mr. Payne has stylized the action and so pointed the brilliant speech of the characters that, in sheer admiration for their wit, we forget their "weakness and evil behavior."

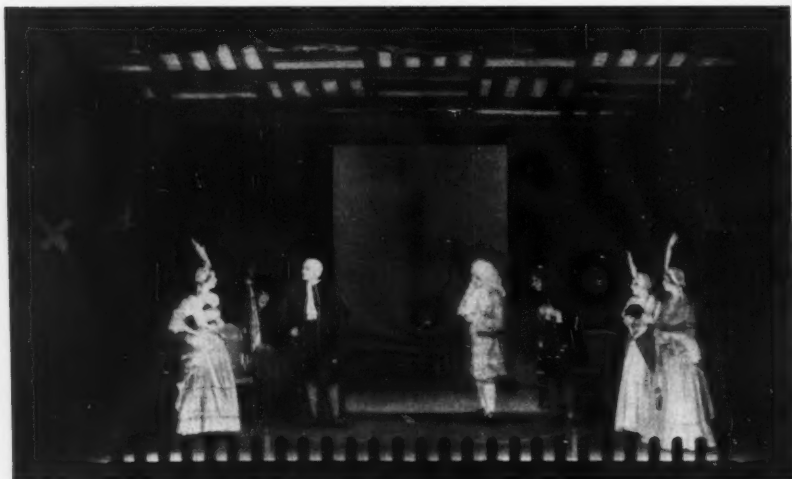
Congreve's five acts he reduced to two. This was probably necessary, as "Love for Love" is a very long play. But two acts of even the most brilliant verbal fireworks are a little trying to the modern spectator, and I should have welcomed an earlier intermission.

The present performance was an even one. The lines were spoken clearly and neatly and no points were lost. The characterization was intentionally exaggerated. This gave the performance that air of artificiality which the director evidently desired and which is perhaps not so noticeable in the printed play.

Of the individual performances that of the *raisonneur* Scandal—who is,

pretty obviously, the mouthpiece of the author—was excellent and played with a real feeling of period. Interesting too was the half-mad astrologer Foresight, who somehow managed to bring a note of pathos into his characterization of the ridiculous old fellow. Tattle, one of those half-witted beaux which the seventeenth and eighteenth centuries so delighted in, was played with a great deal of manner and a good deal of skill. We had a hearty Sir Sampson Legend and a Valentine who gave a good account of his "mad scene." The servant Jeremy spoke his lines neatly, and some of the little "bits"—scriveners, lawyers, and the like—were amusingly played. The Ben whom I saw—the part was double-cast—seemed unnecessarily grotesque. Ben is certainly a stupid oaf, but he is more nearly human than his fellows and the nearest approach to a decent person in the play. It was a pity to make a gargoyle of him.

The women's parts were all double-cast. I saw a gay Angelica, played with lots of verve. Congreve's heroines are much more akin to the Rosalinds and Beatrices of an earlier day than they are to the sentimental, languid heroines of



SCENE FROM "LOVE FOR LOVE"—STUDENT PLAYERS

the eighteenth century. It would perhaps be unjust to call them hard-boiled, but they certainly knew their way about. Miss Prue spoke her mind, to the huge delight of the audience.

Lloyd Weninger's setting for "Love for Love" was delightful. A seventeenth-century stage crew changed the flats with their painted perspective before our eyes. A painted fire glowed brightly on the canvas of the backdrop beneath a painted mantelpiece. No one had to bother about the correct door for entrances and exits as there were five on each side of the stage. A chain stretched across the tin-shielded footlights to safeguard the skirts of the ladies. The spirit of the period was

admirably caught, as it was in Miss Schrader's gay costumes. Our costumière did not allow herself to be frightened by the reputed ugliness of the costume of the period, but gave it to us, with its full-bottomed wigs and its towering headdresses, in all its upholstered pomposity. And handsome enough it looked too.

This was the first time in its twenty years' existence that the Department of Drama had given us a taste of Restoration drama. It filled an important gap in the history of the theater and I saw it with much interest, but gad's bud, oons and body o' me—as they say—I can wait with great patience for the next example.

VOTE FOR "THE POPULAR PRIZE"

THE Jury of three for the 1934 Carnegie International came, saw, and awarded the Prizes. The Public came, looked, and pondered. During the two weeks of November 18 to December 2, the Public is invited to return and select its own Prize Painting, for the Carnegie Institute is again offering a Prize of \$200 to be given to the artist whose painting proves to be the Public's choice.

During these two weeks—November 18 to December 2, inclusive—each visitor to the galleries will be given a ballot and asked to vote for that painting which he—or she—considers the most meritorious in the Exhibition. The award, known as "The Popular Prize," will go to the artist whose painting receives the greatest number of votes.

All the paintings in the Exhibition this year are eligible, with the exception of three. They are the canvases of Roger Fry of England, Adolphe Borie of Philadelphia, and John Kane of Pittsburgh, all of whom are represented for the last time in a Carnegie International.

The purpose of this Prize is to give visitors to the International the op-

portunity to express their opinions after their individual standards of artistic criticism.

This will be the tenth time that the Popular Prize has been offered in connection with the International. Each time the award has been made to either a portrait or a portrait group. The first Popular Prize, in 1924, was awarded to Malcolm Parcell for his "Portrait of My Mother." In 1925 Malcolm Parcell again received the Popular Prize, but this time for his "Portrait Group." "Rose and Silver," a portrait by Leopold Seyffert, received the highest number of votes in 1926; "The Hunters," by Gari Melchers, in 1927; "Margery and Little Edmund," by Edmund C. Tarbell, in 1928; "Emmet, George, and Ella Marvin," by James Chapin in 1929; "Portrait of Marion Eckhart," by Leopold Seyffert, in 1930; and in 1931, Alessandro Pomi's "Susanna" was the popular choice. In 1932 the International was postponed, but was resumed in 1933, with Daniel Garber carrying off the Popular Prize for his painting "Mother and Son."

This year the Prize will be awarded to—? The Public shall decide!



IS "THE COMING SLAVERY" COMING?

HERBERT SPENCER in his essay on "The Coming Slavery," which first appeared in the "Contemporary Review" in 1884, foretells the approaching time when the Government of Great Britain will control the individual, his habits, his leisure, and his property. He says that the lands will be subdivided among the unemployed and that the production will be limited in accordance with economic demands, the citizens paying the cost of these experiments by taxation upon their resources. He also says that the tendency is to confiscate the railroads "with or without compensation" and to put these means of communication under the control of irresponsible politicians. He then says:

A disciplined army of civil officials, like an army of military officials, gives supreme power to its head—a power which has often led to usurpation, as in medieval Europe and still more in Japan—nay, has thus so led among our neighbors, within our own times. . . . It would need but a war with an adjacent society, or some internal discontent demanding forcible suppression, to at once transform a socialistic administration into a grinding tyranny like that of ancient Peru; under which the mass of the people, controlled by grades of officials, and leading lives that were inspected out of doors and in doors, labored for the support of the organization which regulated them, and were left with but a bare subsistence for themselves.

In commenting on Spencer's somber argument, Lafcadio Hearn made this statement in a revealing letter written in February, 1895, from Kobe, Japan,

to his friend Basil Hall Chamberlain:

But it is curious that we are absolutely at one, after all, on sociological questions, as your letter shows. Undoubtedly "The coming slavery," predicted by Spencer, will come upon us. A democracy more brutal than any Spartan oligarchy will control life. Men may not be obliged to eat at a public table; but every item of their existence will be regulated by law. The world will be sickened for all time of democracy as now preached. The future tyranny will be worse than any of old—for it will be a régime of moral rather than physical pain, and there will be no refuge from it—except among savages. But, for all that, the people are good. They will be trapped through their ignorance, and held in slavery by their ignorance; and made, I suppose, in the eternal order, to develop a still higher goodness before they can reach freedom again.

EDUCATION FOR POLITICS

THE idea, coming down to us from the most ancient times, and furnishing the foundation of nearly all our great institutions of learning, that education should prepare man for the service of the State has become dangerously obscure in the political life of America. Harvard was founded in 1660 for the "education of the English and Indian youth of this country in knowledge and godliness." Yale was founded in 1701 in order that youth "may be fitted for public employment both in church and civil state." The statement in the Declaration of Independence that all men are created equal, when properly understood as a statement of civic rights, is the cornerstone of our republic, but when interpreted to mean that one man is as good as another for every task we

are going to bring confusion and chaos into our national life. Henry Ward Beecher once said that "whenever you hear a man declaring that he is as good as the next man, it is always well to turn around and see who the next man is." In our day no one seems to think it necessary to require that men who aspire to elective offices of great responsibility shall be, in the best sense, educated men. In fact, there is perhaps a prejudice among the mass of the people against the election of educated men in public life. That is a curious example of the false psychology of the crowd. When we are sick we call in the best physician, when in trouble we retain the best lawyer, when we build a house we get the best architect, and when we build a bridge we employ the best engineer. But when it comes to politics, which means government, we seem content all too often to choose the man who is unfitted both by capacity and education for success in any other field of high service, and give into his inexperienced hands those great powers which affect our welfare in matters of law, public order, taxation, and beyond all the rest, of human liberty. If we would choose our United States senators and our other legislators with the same care with which we choose our stenographers we would almost solve the problem of good government. Elihu Root once remarked that a grave peril of our day lies in the making of laws by men who do not know the meaning of jurisprudence; and then he interpreted this by saying that law is what ancient custom and the legislative authority make it, but that jurisprudence is what the law ought to be. How many men are there in Congress and in all the State legislatures, taken together, who have any exact conception of what the law ought to be as laid down in Montesquieu's "Spirit of Laws," or in Saint Germain's "Doctor and Student," or in Blackstone's "Commentaries on the Common Law"? How many of them know the intimate relationship between the ancient juris-

prudence of Rome and the modern jurisprudence of France? It must be a very small fraction. A republican form of government means a representative form of government, and when our forefathers adopted that form they meant that the people of this country should be represented in all the essentials of political life by representative men. The places which ought to be occupied by men whose minds are trained by a sound education are too often occupied by men who are ignorant of those great principles of law and liberty which come to us through the rich literature of all the ages. The incompetent service of ignorant and pliable men in public life is producing an inundation of foolish, irritating, oppressive, and emotional laws which are slowly but surely setting up in this country a Tyrant of Law which threatens to become more odious and more intolerable than those ogres who are the real tyrants of history. As long as any one section of our population persists in having their standards of life enacted into statutes which require other sections of our population to conform to them, we are going to suffer from this tyranny of the organized sections over the masses of the people who are not organized. Is it not possible, even in a democracy like ours, that vicious laws may be enacted which are so far in contravention of the original principles of our Constitution that the Government itself may be transformed from an institution which was created to preserve our liberties into an institution which may be slowly but surely destroying them? We can find a remedy for all those perils by drafting educated men and encouraging them to become the leaders of sound thought, to guide the development of our political, industrial, agricultural, and social life, to make those beneficent and liberal laws under which we and our children are to live, and to keep free and pure from every encroachment of bigotry and ignorance that glorious pathway of peace where Liberty walks supported upon the arm of Law.

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FREE PROGRAMS

MUSEUM

LECTURE HALL

NOVEMBER

- 25—"Adventures in Swaziland," by Owen Rowe O'Neil, member of the founding family of the Irish Free State in South Africa. 2:15 P.M.
- 29—"Fishing and the Great Outdoors," by William C. Vogt, famous American angler and traveler. 8:15 P.M.

DECEMBER

- 2—"Western Wild Animals—Their Haunts and Habits," by Phillip Martindale, United States ranger. 2:15 P.M.
- 9—"Jugoslavia," by John George Bucher, fellow of the Royal Geographical Society. 2:15 P.M.
- 16—"Latest News of the Stars," by George C. Blakslee, official photographer of the Yerkes Observatory, University of Chicago. 2:15 P.M.
- 20—"Barro Colorado," by M. Graham Netting, curator of Herpetology, Carnegie Museum. 8:15 P.M.
- 23—"Old Indian Trails and Their Wild Flowers," by Walter McClintock, research fellow of the Southwest Museum, Los Angeles. 2:15 P.M.

FOR CHILDREN

NOVEMBER TO APRIL

Specially selected motion pictures for children on nature, science, and travel are shown each Saturday at 2:15 P.M.

TECH

NOVEMBER

- 27—Sir Willmott Harsant Lewis, Washington representative of the London Times, Carnegie Day speaker. 11 A.M. in Music Hall.

MUSIC HALL

8:15 P.M.

At the following regular Saturday evening recitals Marshall Bidwell, the organist, will be assisted by special guest groups.

DECEMBER

- 8—Dr. Bidwell and the Student Symphony Orchestra of the Carnegie Institute of Technology, under J. Vick O'Brien, playing the Guilman Symphony No. 1 and the Handel Concerto No. 4 for organ and orchestra.
- 15—The Madrigal Choir of the Carnegie Institute of Technology, directed by Miss Huldah J. Kenley, singing Christmas carols from many sources.

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